

Documenting Sources in MLA Style: 2009 Update

A Lunsford Handbooks Supplement

Guidelines based on the *MLA Handbook for Writers
of Research Papers*, Seventh Edition (2009)



Documenting Sources in MLA Style

2009 Update

A Lunsford Handbooks Supplement

Andrea A. Lunsford

Bedford/St. Martin's

Boston ♦ New York

Copyright © 2009 by Bedford/St. Martin's

All rights reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, except as may be expressly permitted by the applicable copyright statutes or in writing by the Publisher.

Manufactured in the United States of America.

4 3 2 1 0 9
f e d c b a

For information, write: Bedford/St. Martin's, 75 Arlington Street, Boston, MA 02116
(617-399-4000)

ISBN-10: 0-312-59461-5
ISBN-13: 978-0-312-59461-9

Acknowledgments

- p. 21: Illustration by Bryon Thompson.
- p. 27: From *InfoTrac* by Thomson Gale. Reprinted by permission of The Gale Group.
- p. 31: Courtesy of The Nobel Foundation. Stamp: Topham/The Image Works.



A Note to Instructors

This booklet, *Documenting Sources in MLA Style: 2009 Update: A Lunsford Handbooks Supplement*, is published as a supplement to accompany handbooks by Andrea A. Lunsford.

The models in this booklet follow the guidelines set forth in the *MLA Handbook for Writers of Research Papers*, Seventh Edition (New York: MLA, 2009). Your students will find models for both in-text citations and works-cited entries (pages 3–39) and a model research essay (pages 39–50). Bedford/St. Martin's is providing this booklet free of charge.

Since the new *MLA Handbook* with guidelines for undergraduate student writers appeared in March 2009, Bedford/St. Martin's has reprinted most of its handbooks and updated handbook-related media products to include the new MLA guidelines. Whether you require your students to buy new books that include the updates or ask them to use this booklet for MLA documentation while continuing to use their current handbook is your choice. No matter what you decide, Bedford/St. Martin's will provide your students with the guidance they need to write and document academic research papers in MLA style.



The contents of this booklet can be downloaded for free at **bedfordstmartins.com/lunsford** or on the companion Web site for any handbook by Andrea A. Lunsford.



Contents

- 1** MLA manuscript format 1
- 2** In-text citations 2
- 3** Explanatory and bibliographic notes 8
- 4** List of works cited 9
 - Guidelines for author listings 11
 - Books 13
 - Print periodicals 19
 - Electronic sources 23
 - Multimedia sources (including online versions) 33
 - Other sources (including online versions) 37
- 5** A student research essay, MLA style 39

Documenting Sources

MLA

1 MLA manuscript format

The MLA recommends the following format for the manuscript of a research-based essay or project. It's always a good idea, however, to check with your instructor about formatting issues before preparing your final draft.

For detailed guidelines on formatting a list of works cited, see section 4 of this booklet. For a sample student essay in MLA style, see section 5.

- *First page and title page.* The MLA does not require a title page. Type each of the following items on a separate line on the first page, beginning one inch from the top and flush with the left margin: your name, the instructor's name, the course name and number, and the date. Double-space between each item; then double-space again and center the title. Double-space between the title and the beginning of the text.
- *Margins and spacing.* Leave one-inch margins at the top and bottom and on both sides of each page. Double-space the entire text, including set-off quotations, notes, and the list of works cited. Indent the first line of a paragraph one-half inch, or five spaces.
- *Page numbers.* Include your last name and the page number on each page, one-half inch below the top and flush with the right margin.

In your writing, accurate documentation is essential because it gives credit to those who have influenced your own ideas. The Modern Language Association (MLA) style of formatting manuscripts and documenting sources is widely used in literature, languages, and other fields in the humanities.

The models in this booklet follow the guidelines set forth in the *MLA Handbook for Writers of Research Papers*, Seventh Edition (2009).



bedfordstmartins.com/lunsford
a PDF, click on the **MLA Update** button.

To access this advice online or download

- *Long quotations.* Set off a long quotation (more than four typed lines) in block format by starting it on a new line and indenting each line one inch, or ten spaces, from the left margin. Do not enclose the passage in quotation marks.
- *Headings.* MLA style allows, but does not require, headings. Many students and instructors find them helpful. (See your handbook for guidelines on using headings and subheadings.)
- *Visuals.* Place tables, photographs, drawings, charts, graphs, and other figures as near as possible to the relevant text. (See your handbook for guidelines on incorporating visuals into your text.) Tables should have a label and number (*Table 1*) and a clear caption. The label and caption should be aligned on the left on separate lines above the table. Give the source information in a caption below the table. All other visuals should be labeled *Figure* (abbreviated *Fig.*), numbered, and captioned. The label and caption should appear on the same line, followed by the source information (see section 2). Remember to refer to each visual in your text, indicating how it contributes to the point(s) you are making.

2 In-text citations

MLA style requires proper citation in the text of an essay for every quotation, paraphrase, summary, or other material requiring documentation. In-text citations document material from other sources with both signal phrases and parenthetical references. Parenthetical references should include the information your readers need to locate the full reference in the list of works cited at the end of the text. (See section 4.) An in-text citation in MLA style gives the reader two kinds of information: (1) it indicates *which source* on the works-cited page the writer is referring to, and (2) it explains *where in the source* the material quoted, paraphrased, or summarized can be found.

The basic MLA in-text citation includes the author's last name either in a signal phrase introducing the source material or in parentheses at the end of the sentence. It also includes the page number in parentheses at the end of the sentence.

Directory to MLA style for in-text citations

- | | |
|--|--|
| 1. Citation using a signal phrase 3 | 11. Multivolume work 5 |
| 2. Parenthetical citation 3 | 12. Literary work 5 |
| 3. Author named in a signal phrase 3 | 13. Work in an anthology or a collection 5 |
| 4. Author named in a parenthetical reference 3 | 14. Sacred text 6 |
| 5. Two or three authors 4 | 15. Indirect source (author quoting someone else) 6 |
| 6. Four or more authors 4 | 16. Two or more sources in one parenthetical reference 6 |
| 7. Organization as author 4 | 17. Encyclopedia or dictionary entry 6 |
| 8. Unknown author 4 | 18. Electronic or nonprint source 6 |
| 9. Author of two or more works cited in the same project 4 | 19. Entire work 7 |
| 10. Two or more authors with the same last name 4 | 20. Visual included in the text 7 |

1. CITATION USING A SIGNAL PHRASE

In his discussion of Monty Python routines, Crystal notes that the group relished “breaking the normal rules” of language (107).

2. PARENTHETICAL CITATION

A noted linguist explains that Monty Python humor often relied on “bizarre linguistic interactions” (Crystal 108).

Note in the following examples where punctuation is placed in relation to the parentheses.

3. AUTHOR NAMED IN A SIGNAL PHRASE The MLA recommends using the author’s name in a signal phrase to introduce the material and citing the page number(s) in parentheses.

Lee claims that his comic-book creation, Thor, was “the first regularly published superhero to speak in a consistently archaic manner” (199).

4. AUTHOR NAMED IN A PARENTHETICAL REFERENCE When you do not mention the author in a signal phrase, include the author’s last name before the page number(s) in the parentheses. Use no punctuation between the author’s name and the page number(s).

The word *Bollywood* is sometimes considered an insult because it implies that Indian movies are merely “a derivative of the American film industry” (Chopra 9).

5. TWO OR THREE AUTHORS Use all the authors’ last names in a signal phrase or in parentheses.

Gortner, Hebrun, and Nicolson maintain that “opinion leaders” influence other people in an organization because they are respected, not because they hold high positions (175).

6. FOUR OR MORE AUTHORS Use the first author’s name and *et al.* (“and others”), or name all the authors in a signal phrase or in parentheses. Follow the same form for the entry in the list of works cited.

As Belenky, Clinchy, Goldberger, and Tarule assert, examining the lives of women expands our understanding of human development (7).

7. ORGANIZATION AS AUTHOR Give the organization’s full name or a shortened form of it in a signal phrase or parenthetical reference.

Any study of social welfare involves a close analysis of “the impacts, the benefits, and the costs” of its policies (Social Research Corporation iii).

8. UNKNOWN AUTHOR Use the full title of the work or a shortened version in a signal phrase or parenthetical reference.

“Hype,” by one analysis, is “an artificially engendered atmosphere of hysteria” (“Today’s Marketplace” 51).

9. AUTHOR OF TWO OR MORE WORKS CITED IN THE SAME PROJECT If your list of works cited has more than one work by the same author, give the title of the work you are citing or a shortened version in a signal phrase or parenthetical reference.

Gardner shows readers their own silliness in his description of a “pointless, ridiculous monster, crouched in the shadows, stinking of dead men, murdered children, and martyred cows” (*Grendel* 2).

10. TWO OR MORE AUTHORS WITH THE SAME LAST NAME Include the author’s first *and* last names in a signal phrase or first initial and last name in a parenthetical reference.

Children will learn to write if they are allowed to choose their own subjects, James Britton asserts, citing the Schools Council study of the 1960s (37-42).

11. MULTIVOLUME WORK In a parenthetical reference, note the volume number first and then the page number(s), with a colon and one space between them.

Modernist writers prized experimentation and gradually even sought to blur the line between poetry and prose, according to Forster (3: 150).

If you name only one volume of the work in your list of works cited, include only the page number in the parentheses.

12. LITERARY WORK Literary works are often available in many different editions. For a prose work, cite the page number(s) from the edition you used followed by a semicolon, and then give other identifying information that will lead readers to the passage in any edition. Indicate the act or scene in a play, or both (37; *sc. 1*). For a novel, indicate the part or chapter (175; *ch. 4*).

Dostoyevsky's character Mitya wonders aloud about the "terrible tragedies realism inflicts on people" (376; bk. 8, ch. 2).

For a poem, instead of page numbers cite the part (if there is one) and line(s), separated by a period. If you are citing only line numbers, use the word *line(s)* in the first reference (*lines 33-34*).

Whitman speculates, "All goes onward and outward, nothing collapses, / And to die is different from what any one supposed, and luckier" (6.129-30).

For a verse play, give only the act, scene, and line numbers, separated by periods.

As *Macbeth* begins, the witches greet Banquo as "Lesser than Macbeth, and greater" (1.3.65).

13. WORK IN AN ANTHOLOGY OR A COLLECTION For an essay, a short story, or another piece of prose reprinted in an anthology, use the name of the author of the work, not the editor of the anthology, but use the page number(s) from the anthology.

Narratives of captivity play a major role in early writing by women in the United States, as Silko demonstrates (219).

14. SACRED TEXT To cite a sacred text such as the Qur'an or the Bible, give the title of the edition you used, followed by location information, such as the book, chapter, and verse, separated by a period. In your text, spell out the names of books. In parenthetical references, use abbreviations for books with names of five or more letters (*Gen.* for *Genesis*).

He ignored the admonition "Pride goes before destruction, and a haughty spirit before a fall" (*New Oxford Annotated Bible*, Prov. 16.18).

15. INDIRECT SOURCE (AUTHOR QUOTING SOMEONE ELSE) Use the abbreviation *qtd. in* to indicate that you are quoting from someone else's report of a conversation, interview, letter, or the like.

Arthur Miller says, "When somebody is destroyed everybody finally contributes to it, but in Willy's case, the end product would be virtually the same" (qtd. in Martin and Meyer 375).

16. TWO OR MORE SOURCES IN ONE PARENTHETICAL REFERENCE Separate the information with semicolons.

Some economists recommend that *employment* be redefined to include unpaid domestic labor (Clark 148; Nevins 39).

17. ENCYCLOPEDIA OR DICTIONARY ENTRY An entry from a reference work—such as an encyclopedia or a dictionary—without an author will appear on the works-cited list under the entry's title. Enclose the title in quotation marks and place it in parentheses. Omit the page number if the reference work arranges entries alphabetically.

The term *prion* was coined by Stanley B. Prusiner from the words *proteinaceous* and *infectious* and a suffix meaning *particle* ("Prion").

18. ELECTRONIC OR NONPRINT SOURCE Give enough information in a signal phrase or in parentheses for readers to locate the source in your list of works cited. Many works found online or in electronic databases lack stable page numbers; you will have to omit the page number from the parenthetical citation in such cases. However, if you are citing a work with stable pagination, such as an article in PDF format, include the page number in parentheses.

As a *Slate* analysis has noted, “Prominent sports psychologists get praised for their successes and don’t get grief for their failures” (Engber). [The source, an article on a Web site, does not have stable pagination.]

According to Whitmarsh, the British military had experimented with using balloons for observation as far back as 1879 (328). [The source, an online PDF of a print article, includes stable page numbers.]

If the source includes numbered sections, paragraphs, or screens, include the abbreviation (*sec.*), paragraph (*par.*), or screen (*scr.*) number in parentheses.

Sherman notes that the “immediate, interactive, and on-the-spot” nature of Internet information can make nondigital media seem outdated (sec. 32).

19. ENTIRE WORK Include the reference in the text without any page numbers.

Jon Krakauer’s *Into the Wild* both criticizes and admires the solitary impulses of its young hero, which end up killing him.

20. VISUAL INCLUDED IN THE TEXT When you include an image in your text, number it and include a parenthetical reference in your text (see *Fig. 2*). Number figures (photos, drawings, cartoons, maps, graphs, and charts) and tables separately. Each visual should include a caption with the figure or table number and information that allows the reader to find the source on the works-cited page.

This trend is illustrated in a chart distributed by the College Board as part of its 2002 analysis of aggregate SAT data (see *Fig. 1*).

Soon after this sentence, readers find the following figure and caption (see section 5 to read the student’s entire research paper):

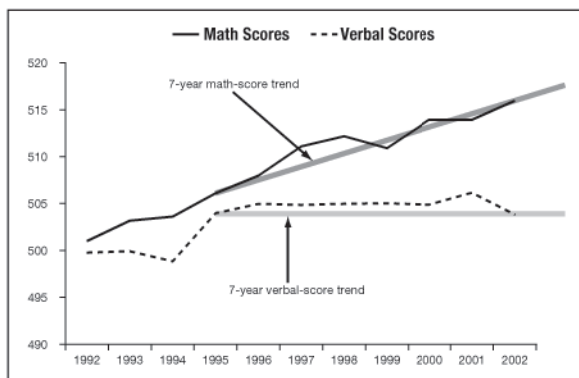


Fig. 1. Comparison of SAT math and verbal scores (1992-2002). Trend lines added. Source: Kristin Carnahan and Chiara Coletti, *Ten-Year Trend in SAT Scores Indicates Increased Emphasis on Math Is Yielding Results: Reading and Writing Are Causes for Concern*. New York: College Board, 2002; print; 9.

If you include complete source information in the figure caption and do not use the source elsewhere in your writing project, adding the source to your list of works cited is optional.

You can also choose to use just a short descriptive caption that directs readers to the works-cited page for complete citation information about the figure. In such cases, be sure that the caption begins with the words under which the source is alphabetized on the works-cited page. An image that you have personally created might appear with a caption like the following:

Fig. 4. Young woman reading a magazine. Personal photograph.

3 Explanatory and bibliographic notes

MLA style recommends explanatory notes for information or commentary that would not readily fit into your text but is needed for clarification or further explanation. In addition, MLA style permits bibliographic notes for citing several sources for one point and for offering thanks to, information about, or evaluation of a source. Use superscript numbers

in the text to refer readers to the notes, which may appear as endnotes (typed under the heading *Notes* on a separate page after the text but before the list of works cited) or as footnotes at the bottom of the page (typed four lines below the last text line).

SUPERSCRIPT NUMBER IN TEXT

Stewart emphasizes the existence of social contacts in Hawthorne's life so that the audience will accept a different Hawthorne, one more attuned to modern times than the figure in Woodberry.³

NOTE

³ Woodberry does, however, show that Hawthorne *was* often an unsociable individual. He emphasizes the seclusion of Hawthorne's mother, who separated herself from her family after the death of her husband, often even taking meals alone (28). Woodberry seems to imply that Mrs. Hawthorne's isolation rubbed off onto her son.

4 List of works cited

A list of works cited is an alphabetical list of the sources you have referred to in your essay. (If your instructor asks you to list everything you have read as background, call the list *Works Consulted*.) Here are some guidelines for preparing such a list:

- Start your list on a separate page after the text of your essay and any notes.
- Continue the consecutive numbering of pages.
- Center the heading *Works Cited* an inch from the top of the page; do not italicize it or enclose it in quotation marks. Double-space between the heading and the first entry, and double-space the entire list.
- Start each entry flush with the left margin, and indent subsequent lines one-half inch or five spaces.
- List your sources alphabetically by author's (or editor's) last name. If the author is unknown, alphabetize the source by the first word of the title, disregarding *A*, *An*, or *The*.

Directory to MLA style for a list of works cited

A Guidelines for Author Listings

1. One author 12
2. Multiple authors 12
3. Organization or group author 12
4. Unknown author 12
5. Two or more works by the same author 13

B Books

6. Basic format for a book 13
7. Author and editor both named 13
8. Editor, no author named 13
9. Anthology 16
10. Work in an anthology or chapter in a book with an editor 16
11. Two or more items from an anthology 16
12. Translation 16
13. Book with both translator and editor 17
14. Translation of a section of a book 17
15. Translation of a book by an unknown author 17
16. Book in a language other than English 17
17. Edition other than the first 17
18. Graphic narrative 17
19. Multivolume work 17
20. Preface, foreword, introduction, or afterword 18
21. Entry in a reference work 18
22. Book that is part of a series 18
23. Republication 18
24. Publisher's imprint 19
25. Book with a title within the title 19
26. Sacred text 19

C Print Periodicals

27. Article in a journal 19
28. Article that skips pages 19
29. Article in a magazine 19
30. Article in a newspaper 22
31. Article in a collection of reprinted articles 22
32. Editorial or letter to the editor 22
33. Review 22
34. Unsigned article 23

D Electronic Sources

35. Article from an online database or a subscription service 24
36. Article in an online journal 24
37. Article in an online magazine or newspaper 25
38. Online editorial or letter to the editor 25
39. Online review 25
40. Online book 25
41. Online poem 28
42. Entry in an online reference work 28
43. Work from a Web site 28
44. Entire Web site 29

- 45. Academic course or department Web site 29
- 46. Web log (blog) 29
- 47. Entry in a wiki 32
- 48. Posting to a discussion group 32
- 49. Email 32
- 50. Software or video game 32
- 51. CD-ROM 33

E Multimedia Sources (including online versions)

- 52. Film, video, or DVD 33
- 53. Television or radio program 33
- 54. Broadcast interview 33
- 55. Unpublished or personal interview 34
- 56. Sound recording 34
- 57. Musical composition 35
- 58. Lecture or speech 35
- 59. Live performance 35
- 60. Podcast 35
- 61. Work of art or photograph 36
- 62. Map or chart 36
- 63. Cartoon or comic strip 36
- 64. Advertisement 37

F Other Sources (including online versions)

- 65. Report or pamphlet 37
- 66. Government publication 37
- 67. Published proceedings of a conference 38
- 68. Unpublished dissertation or thesis 38
- 69. Published dissertation 38
- 70. Dissertation abstract 38
- 71. Published interview 38
- 72. Unpublished letter 38
- 73. Manuscript or other unpublished work 39
- 74. Legal source 39

A Guidelines for author listings

The list of works cited is arranged alphabetically. The in-text citations in your writing point readers toward particular sources on the list (see section 2).

NAME CITED IN SIGNAL PHRASE IN TEXT

Crystal explains . . .

NAME IN PARENTHETICAL CITATION IN TEXT

. . . (Crystal 107).

BEGINNING OF ENTRY ON LIST OF WORKS CITED

Crystal, David.

Models 1–5 explain how to arrange author names. The information that follows the name of the author depends on the type of work you are citing—a book (models 6–26); a print periodical (models 27–34); a written text from an electronic source, such as an article from a Web site or database (models 35–51); art, film, radio, or other media, including online versions (models 52–64); and other kinds of sources (models 65–74). Consult the model that most closely resembles the kind of source you are using.

1. ONE AUTHOR Put the last name first, followed by a comma, the first name (and initial, if any), and a period.

Crystal, David.

2. MULTIPLE AUTHORS List the first author with the last name first (see model 1). Give the names of any other authors with the first name first. Separate authors' names with commas, and include the word *and* before the last person's name.

Martineau, Jane, Desmond Shawe-Taylor, and Jonathan Bate.

For four or more authors, either list all the names, or list the first author followed by a comma and *et al.* ("and others").

Lupton, Ellen, Jennifer Tobias, Alicia Imperiale, Grace Jeffers, and Randi Mates.

Lupton, Ellen, et al.

3. ORGANIZATION OR GROUP AUTHOR Give the name of the group, government agency, corporation, or other organization listed as the author.

Getty Trust.

United States. Government Accountability Office.

4. UNKNOWN AUTHOR When the author is not identified, begin the entry with the title, and alphabetize by the first important word. Italicize titles of books and long works, but put titles of articles and other short works in quotation marks.

"California Sues EPA over Emissions."

New Concise World Atlas.

5. TWO OR MORE WORKS BY THE SAME AUTHOR Arrange the entries alphabetically by title. Include the author's name in the first entry, but in subsequent entries, use three hyphens followed by a period. (For the basic format for citing a book, see model 6. For the basic format for citing an article from an online newspaper, see model 37.)

Chopra, Anupama. "Bollywood Princess, Hollywood Hopeful." *New York Times*.

New York Times, 10 Feb. 2008. Web. 13 Feb. 2008.

---. *King of Bollywood: Shah Rukh Khan and the Seductive World of Indian Cinema*.

New York: Warner, 2007. Print.

NOTE: Use three hyphens only when the work is by *exactly* the same author(s) as the previous entry.

B Books

6. BASIC FORMAT FOR A BOOK Begin with the author name(s). (See models 1–5.) Then include the title and subtitle, the city of publication, the publisher, the publication date, and the medium of publication (*Print*). The source map on pp. 14–15 shows where to find this information in a typical book.

Crystal, David. *Language Play*. Chicago: U of Chicago P, 1998. Print.

NOTE: Place a period and a space after the name, title, date, and medium. Place a colon after the city and a comma after the publisher, and shorten the publisher's name — omit *Co.* or *Inc.*, and abbreviate *University Press* to *UP*.

7. AUTHOR AND EDITOR BOTH NAMED

Bangs, Lester. *Psychotic Reactions and Carburetor Dung*. Ed. Greil Marcus.

New York: Knopf, 1988. Print.

NOTE: To cite the editor's contribution instead, begin the entry with the editor's name.

Marcus, Greil, ed. *Psychotic Reactions and Carburetor Dung*. By Lester Bangs.

New York: Knopf, 1988. Print.

8. EDITOR, NO AUTHOR NAMED

Wall, Cheryl A., ed. *Changing Our Own Words: Essays on Criticism, Theory, and Writing by Black Women*. New Brunswick: Rutgers UP, 1989. Print.

SOURCE MAP: Citing books using MLA style

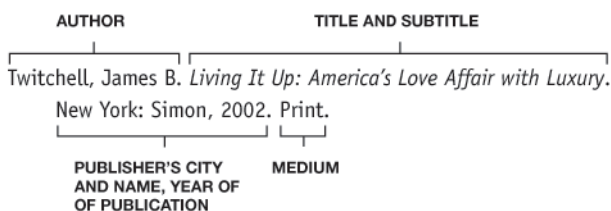
Take information from the book's title page and copyright page (on the reverse side of the title page), not from the book's cover or a library catalog.

- ① **Author.** List the last name first, followed by a comma, the first name, and the middle initial (if given). Omit titles such as *MD*, *PhD*, or *Sir*; include suffixes after the name and a comma (*O'Driscoll, Gerald P., Jr.*). End with a period.
- ② **Title.** Italicize the title and any subtitle; capitalize all major words. End with a period. (See your handbook for more on capitalizing titles.)
- ③ **City of publication.** If more than one city is given, use the first one listed. For foreign cities that may be unfamiliar to your readers, add an abbreviation of the country or province (*Cork, Ire.*). Follow it with a colon.
- ④ **Publisher.** Give a shortened version of the publisher's name (*Harper* for *HarperCollins Publishers*; *Harcourt* for *Harcourt Brace*; *Oxford UP* for *Oxford University Press*). Follow it with a comma.
- ⑤ **Year of publication.** Consult the copyright page. If more than one copyright date is given, use the most recent one. End with a period.
- ⑥ **Medium of publication.** End with the medium (*Print*) followed by a period.

For a book by one author, use the following format:

Last name, First name. *Title of book*. City: Publisher, Year. Medium.

A citation for the book on p. 15 would look like this:



For more on using MLA style to cite books, see section 4B.

1

2

LIVING IT UP

America's Love Affair with *Luxury*

James B. Twitchell

For Lib

SIMON & SCHUSTER
NEW YORK LONDON TORONTO
SYDNEY SINGAPORESimon & Schuster
Rockefeller Center
1230 Avenue of the Americas
New York, NY 10020Copyright © 2002 by James B. Twitchell
All rights reserved, including the right of reproduction
in whole or in part in any form.First Simon & Schuster Edition 2003
SIMON & SCHUSTER and colophon are registered trademarks
of Simon & Schuster, Inc.
Published by arrangement with Columbia University PressFor information regarding special discounts for bulk purchases,
please contact Simon & Schuster Special Sales at 1-800-456-6798
or business@simonandschuster.com

Manufactured in the United States of America

10 9 8 7 6 5 4 3 2 1

The Library of Congress Cataloging-in-Publication Data

Twitchell, James B.

Living it up : our love affair with luxury / James B. Twitchell. — 1st Simon
& Schuster ed.

p. cm.

Includes bibliographical references and index.

1. Affluent consumers—Psychology. 2. Luxuries—Marketing. I. Title.
HF5415.34.T75 2003 306.3—dc21 2002041507

ISBN 0-7432-4506-7

3

NEW YORK LONDON TORONTO

4

SIMON & SCHUSTER

5

Copyright © 2002 by James B. Twitchell

9. ANTHOLOGY Cite an entire anthology the same way you would cite a book with an editor and no named author (see model 8). If the title page uses the term *compiler(s)* rather than *editor(s)*, use the abbreviation *comp.* (or *comps.*) instead of *ed.* (or *eds.*).

Walker, Dale L., ed. *Westward: A Fictional History of the American West*. New York: Forge, 2003. Print.

10. WORK IN AN ANTHOLOGY OR CHAPTER IN A BOOK WITH AN EDITOR List the author(s) of the selection or chapter; its title; the title of the book in which the selection or chapter appears; *Ed.* and the name(s) of the editor(s); the publication information; the inclusive page numbers of the selection or chapter; and the medium.

Komunyakaa, Yusef. "Facing It." *The Seagull Reader*. Ed. Joseph Kelly. New York: Norton, 2000. 126-27. Print.

If the selection was originally published in a periodical and you are asked to supply information for this original source, use the following format. *Rpt.* is the abbreviation for *Reprinted*.

Byatt, A. S. "The Thing in the Forest." *New Yorker* 3 June 2002: 80-89. Rpt. in *The O. Henry Prize Stories 2003*. Ed. Laura Furman. New York: Anchor, 2003. 3-22. Print.

For inclusive page numbers up to 99, note all digits in the second number. For numbers above 99, note only the last two digits and any others that change in the second number (74-79, 115-18, 1378-79, 296-301).

11. TWO OR MORE ITEMS FROM AN ANTHOLOGY Include the anthology itself in your list of works cited.

Walker, Dale L., ed. *Westward: A Fictional History of the American West*. New York: Forge, 2003. Print.

Also list each selection separately by its author and title, followed by a cross-reference to the anthology. Alphabetize all entries. Do not include the medium of publication here because it appears in the main entry for the anthology.

Estleman, Loren D. "Big Tim Magoon and the Wild West." Walker 391-404.

Salzer, Susan K. "Miss Libbie Tells All." Walker 199-212.

12. TRANSLATION

Boethius, Anicius M. S. *The Consolation of Philosophy*. Trans. V. E. Watts. London: Penguin, 1969. Print.

13. BOOK WITH BOTH TRANSLATOR AND EDITOR List the editor's and translator's names after the title, in the order they appear on the title page.

Kant, Immanuel. *"Toward Perpetual Peace" and Other Writings on Politics, Peace, and History*. Ed. Pauline Kleingeld. Trans. David L. Colclasure. New Haven: Yale UP, 2006. Print.

14. TRANSLATION OF A SECTION OF A BOOK If different translators have worked on various parts of the book, identify the translator of the part you are citing.

García Lorca, Federico. "The Little Mad Boy." Trans. W. S. Merwin. *The Selected Poems of Federico García Lorca*. Ed. Francisco García Lorca and Donald M. Allen. London: Penguin, 1969. Print.

15. TRANSLATION OF A BOOK BY AN UNKNOWN AUTHOR

Grettir's Saga. Trans. Denton Fox and Hermann Palsson. Toronto: U of Toronto P, 1974. Print.

16. BOOK IN A LANGUAGE OTHER THAN ENGLISH If necessary, you may provide a translation of the book's title in brackets. You may also choose to give the English name of a foreign city in brackets.

Benedetti, Mario. *La borra del café [The Coffee Grind]*. Buenos Aires: Sudamericana, 2000. Print.

17. EDITION OTHER THAN THE FIRST Add the information, in abbreviated form, after the title.

Walker, John A. *Art in the Age of Mass Media*. 3rd ed. London: Pluto, 2001. Print.

18. GRAPHIC NARRATIVE Cite a graphic narrative as you would a book.

Barry, Lynda. *One Hundred Demons*. Seattle: Sasquatch Books, 2002. Print.

If more than one person is responsible for the work—for example, if one person has written the text and another has created the illustrations—begin with the person whose work is most closely related to your research and label the person's contribution. List the other collaborators in the order they appear on the title page and label their contributions as well.

Stavans, Ilan, writer. *Latino USA: A Cartoon History*. Illustrated by Lalo Alcaraz. New York: Basic Books, 2000. Print.

19. MULTIVOLUME WORK If you cite only one volume, give the volume number after the title, using the abbreviation *Vol.* You may give the

number of volumes in the complete work at the end of the entry, using the abbreviation *vols.*

Ch'oe, Yong-Ho, Peter Lee, and William Theodore De Barry, eds. *Sources of Korean Tradition*. Vol. 2. New York: Columbia UP, 2000. Print. 2 vols.

If you use two or more volumes, give the number of volumes in the complete work after the title.

Ch'oe, Yong-Ho, Peter Lee, and William Theodore De Barry, eds. *Sources of Korean Tradition*. 2 vols. New York: Columbia UP, 2000. Print.

20. PREFACE, FOREWORD, INTRODUCTION, OR AFTERWORD Begin with the author of the item and the item title (not italicized or in quotation marks). Then give the title of the book and the book's author (preceded by the word *By*) or editor (preceded by *Ed.*). If the same person wrote or edited both the book and the cited item, use just the last name after *By* or *Ed.* List only the page numbers of the item.

Atwan, Robert. Foreword. *The Best American Essays 2002*. Ed. Stephen Jay Gould. Boston: Houghton, 2002. viii-xii. Print.

21. ENTRY IN A REFERENCE WORK List the author of the entry, if known. If no author is identified, begin with the title. For a well-known reference work, just note the edition number and year of publication or designate the edition by its year of publication. If the entries in the work are in alphabetical order, you need not give volume or page numbers. (For an electronic version of a reference work, see model 42.)

"Hero." *Merriam-Webster's Collegiate Dictionary*. 11th ed. 2003. Print.

Kettering, Alison McNeil. "Art Nouveau." *World Book Encyclopedia*. 2002 ed. Print.

22. BOOK THAT IS PART OF A SERIES After the publication information, give the medium of publication and cite the series name as it appears on the title page, followed by any series number.

Nichanian, Marc, and Vartan Matiossian, eds. *Yeghishe Charents: Poet of the Revolution*. Costa Mesa: Mazda, 2003. Print. Armenian Studies Ser. 5.

23. REPUBLICATION To cite a modern edition of an older book, include the original publication date, followed by a period, after the title.

Scott, Walter. *Kenilworth*. 1821. New York: Dodd, 1956. Print.

24. PUBLISHER'S IMPRINT If a book is published under a publisher's imprint (indicated on the title page), hyphenate the imprint and the publisher's name.

Gilligan, Carol. *The Birth of Pleasure: A New Map of Love*. New York: Vintage-Random, 2003. Print.

25. BOOK WITH A TITLE WITHIN THE TITLE Do not italicize the title of a book within the title of a book you are citing. Enclose in quotation marks the title of a short work within a book title, and italicize it as you do the rest of the title.

Mullaney, Julie. *Arundhati Roy's The God of Small Things: A Reader's Guide*. New York: Continuum, 2002. Print.

Rhynes, Martha. *"I, Too, Sing America": The Story of Langston Hughes*. Greensboro: Morgan, 2002. Print.

26. SACRED TEXT To cite individual published editions of sacred books, begin with the title. If a specified version is not part of the title, list the version after the title. If you are not citing a particular edition, do not include sacred texts in the works-cited list.

C Print periodicals

Begin with the author(s) name(s). (See models 1–5.) Then include the article title, in quotations; the title of the periodical, italicized; the date (for a magazine or newspaper); or the volume and issue information followed by the year, in parentheses (for a journal); the page numbers; and the medium. The basic format for a works-cited entry for a periodical article appears on pp. 20–21.

27. ARTICLE IN A JOURNAL Follow the journal title with the volume number, a period, the issue number (if given), and the year (in parentheses).

Gigante, Denise. "The Monster in the Rainbow: Keats and the Science of Life." *PMLA* 117.3 (2002): 433-48. Print.

28. ARTICLE THAT SKIPS PAGES When an article skips pages, give only the first page number and a plus sign.

Tyrnauer, Matthew. "Empire by Martha." *Vanity Fair* Sept. 2002: 364+. Print.

29. ARTICLE IN A MAGAZINE Provide the date from the magazine cover instead of volume or issue numbers. Abbreviate months other than May, June, and July.

SOURCE MAP: Citing articles from periodicals using MLA style

- ① **Author.** List the last name first, followed by a comma, the first name, and the middle initial (if given). Omit titles such as *MD*, *PhD*, or *Sir*; include suffixes after the name and a comma (*O'Driscoll, Gerald P., Jr.*). End with a period.
- ② **Article title.** Enclose the title and any subtitle in quotation marks, and capitalize all major words. The closing period goes inside the closing quotation mark. (See your handbook for more on capitalizing titles.)
- ③ **Periodical title.** Italicize the periodical title (omit any initial *A*, *An*, or *The*), and capitalize all major words. For journals, give the volume number and issue number separated by a period.
- ④ **Date of publication.** For journals, list the year in parentheses, followed by a colon. For monthly magazines, list the month and year. For weekly magazines and newspapers, list the day, month, and year.
- ⑤ **Inclusive page numbers.** For page numbers up to 99, note all digits in the second number. For numbers above 99, note only the last two digits and any others that change in the second number (*74–79*, *115–18*, *1378–79*, *296–301*). Include section letters for newspapers. End with a period.
- ⑥ **Medium of publication.** End with the medium in which the periodical is published (*Print*) followed by a period.

For a journal article, use the following format:

Last name, First name. "Title of article." *Journal* Volume number.Issue number (year):
Page number(s). Medium.

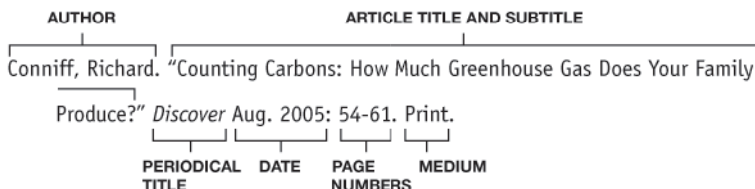
For a newspaper article, use the following format:

Last name, First name. "Title." *Newspaper* Date, edition (if any): Section number (if any): Page number(s) (including section letter, if any). Medium.

For a magazine article, use the following format:

Last name, First name. "Title of article." *Magazine* Date: Page number(s). Medium.

A citation for the magazine article on p. 21 would look like this:



For more on using MLA style to cite periodical articles, see section 4C27–30.

1 BY RICHARD CONNIFF

2 COUNTING CARBONS

How much greenhouse gas does your family produce?

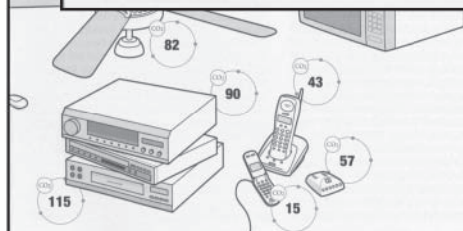
BY RICHARD CONNIFF ILLUSTRATIONS BY BRYON THOMPSON

NOT LONG AGO, THE ROLLING STONES ANNOUNCED PLANS TO ENSURE THAT an upcoming tour would not contribute to global warming: They had signed on to two forestry projects in Scotland, which would plant 2,800 trees, one for every 60 fans in the audience, and thus render the entire tour "carbon neutral." Better still, the Stones got a mobile phone company to pick up the extra cost of the saplings, about 20 cents a ticket.

My first impulse was to laugh. Mick Jagger is a great performer, but he also personifies the jet-set lifestyle, blithely tripping from villa to penthouse on a gaudy 40-year-long plume of fossil-fuel exhaust. How could one tree possibly remove the carbon dioxide produced in getting thousands of rock-and-roll fans, let alone lights, amps, and the Stones themselves, to various stadiums on the tour? Does a pine seedling really work that hard?

My second, less gratifying impulse was to wonder, What if they're right, or at least moving in the right direction? If you believe, along with almost every scientist who has studied the issue, that global warming poses a genuine threat to humanity, doesn't this suggest that we should be doing something about it?

What would it mean to apply in our daily lives, just for argument, the kind of reductions called for in the Kyoto Protocol on greenhouse-gas emissions? At the most elementary level, could we do the math? Could we figure out how much carbon dioxide and other greenhouse gases our cars, our homes, and our work



ALWAYS ON

TVs, computers, stereos, and other electronic devices account for about 10 percent of all residential electricity in the United States. Sixty percent of that electricity is consumed while the devices are not in use. That amounts to 54,000,000 tons of CO₂ emitted annually.

DATA RESEARCH BY ZACH EDITION

DISCOVER AUGUST 2005 55

3 DISCOVER

4 AUGUST 2005

5 55

Surowiecki, James. "The Stimulus Strategy." *New Yorker* 25 Feb. 2008: 29. Print.

Taubin, Amy. "All Talk?" *Film Comment* Nov.-Dec. 2007: 45-47. Print.

30. ARTICLE IN A NEWSPAPER After the author and title of the article, give the name of the newspaper as it appears on the front page but without any initial *A*, *An*, or *The*. For locally published newspapers, add the city in brackets after the name if it is not part of the name. Then give the date and the edition (if listed), followed by a colon, a space, the section number or letter (if listed), and the page number(s). If the article does not appear on consecutive pages, give the first page followed by a plus sign. End with the medium of publication (*Print*).

Bernstein, Nina. "On Lucille Avenue, the Immigration Debate." *New York Times* 26 June 2006, late ed.: A1+. Print.

31. ARTICLE IN A COLLECTION OF REPRINTED ARTICLES First give the citation for the original publication. Then give the citation for the collection in which the article is reprinted. Insert *Rpt. in* ("Reprinted in") between the two citations. Use *Comp.* to identify the compiler. *Ed.* and *Trans.* are other common abbreviations used in citing a collection. End with the medium of publication (*Print*).

Quindlen, Anna. "Playing God on No Sleep." *Newsweek* 2 July 2001: 64. Rpt. in *The Best American Magazine Writing 2002*. Comp. Amer. Soc. of Magazine Eds. New York: Perennial, 2002. 458-62. Print.

32. EDITORIAL OR LETTER TO THE EDITOR Include the author's name and the title, if given. Use the label *Editorial* or *Letter*, not italicized or in quotation marks, after the title or, if there is no title, after the author's name.

"California Dreaming." Editorial. *Nation* 25 Feb. 2008: 4. Print.

Galbraith, James K. "JFK's Plans to Withdraw." Letter. *New York Review of Books* 6 Dec. 2007: 77-78. Print.

33. REVIEW List the reviewer's name and the title of the review, if any, followed by *Rev. of* ("Review of") and the title and author, director, or other creator of the work reviewed. Then add the publication information and end with the medium of publication (*Print*).

Franklin, Nancy. "Dead On." Rev. of *Deadwood*, by David Milch. *New Yorker* 12 June 2006: 158-59. Print.

Schwarz, Benjamin. Rev. of *The Second World War: A Short History*, by R. A. C. Parker. *Atlantic Monthly* May 2002: 110-11. Print.

34. UNSIGNED ARTICLE Begin with the title if no author is available.
"Performance of the Week." *Time* 6 Oct. 2003: 18. Print.

D Electronic sources

Electronic sources such as Web sites differ from print sources in the ease with which they can be—and frequently are—changed, updated, or even eliminated. In addition, the various electronic media do not organize their works the same way.

The most commonly cited electronic sources are documents from Web sites and databases. The entry for such a source may include up to six basic elements, as in the following list:

- *Author.* List the last name first, followed by a comma and the first name, and end with a period. If no author is given, begin the entry with the title. For variations on author, see models 1–5.
- *Title.* Enclose the title and subtitle of the document in quotation marks unless you are citing an entire site or an online book, both of which should be italicized.
- *Print publication information.* For an online book or journal article from a database that provides information about the work's publication in print, include the volume and issue number with the year in parentheses, then a colon and the inclusive page numbers, or *n. pag.* if no page numbers are listed. (For articles taken from online newspapers and magazines, however, omit the print publication information.)
- *Electronic publication information.* List all of the following items that you can find, with a period after each one: the title of the site, italicized, with all major words capitalized; and the name of any sponsoring institution or organization. (The sponsor's name usually appears at the bottom of the site's home page.) Then insert a comma, followed by the date of electronic publication or of the latest update, with the month, if any, abbreviated except for May, June, and July. End with the medium consulted (*Web*).
- *Date of access.* Give the most recent date you accessed the source, abbreviating months as noted above.
- *URLs.* The *MLA Handbook* does not usually require a URL because readers are more likely to find resources on the Web by searching

for titles and authors' names than by typing in long, complex URLs. Include a URL only if you think your readers will have difficulty finding your source without one. If you do include a URL, put it after the period following the date of access, enclose it in angle brackets, and put a period after the closing bracket. Whenever a URL will not fit on one line, break it only after a slash; do not add a hyphen at the break.

Further guidelines for citing electronic sources can be found in the *MLA Handbook* and online at www.mla.org.

35. ARTICLE FROM AN ONLINE DATABASE OR A SUBSCRIPTION SERVICE

The basic format for citing a work from a database appears on pp. 26–27.

For a work from an online database, provide all of the following elements that are available: the author's name (if given); the title of the work, in quotation marks; any print publication information; the name of the online database, italicized; the medium consulted (*Web*); and the date of access.

Penn, Sean, and Jon Krakauer. "Into the Wild Script." *Internet Movie Script Database*. Web. 12 June 2008.

For a work from a library subscription service, include the same information as for an online database: after the information about the work, give the name of the database, italicized; the medium consulted (*Web*); and the date of access.

Collins, Ross F. "Cattle Barons and Ink Slingers: How Cow Country Journalists Created a Great American Myth." *American Journalism* 24.3 (2007): 7–29. *Communication and Mass Media Complete*. Web. 7 Feb. 2008.

For a work from a personal online subscription service such as America Online, follow the guidelines in this chapter for the appropriate type of work. Then give the same information as for an online database.

Weeks, W. William. "Beyond the Ark." *Nature Conservancy* Mar.–Apr. 1999. *America Online*. Web. 2 Apr. 1999.

36. ARTICLE IN AN ONLINE JOURNAL

Cite an online journal article as you would a print journal article (see models 27–28), using inclusive page numbers, if possible, or the first page number and a plus sign. If an online article does not have page numbers, use *n. pag.* Then end the entry with the medium consulted (*Web*) and the date of access.

Gallagher, Brian. "Greta Garbo Is Sad: Some Historical Reflections on the Paradoxes of Stardom in the American Film Industry, 1910-1960." *Images: A Journal of Film and Popular Culture* 3 (1997): n. pag. Web. 7 Aug. 2002.

37. ARTICLE IN AN ONLINE MAGAZINE OR NEWSPAPER For an online magazine or newspaper article, give the author, the title of the article in quotation marks, the name of the magazine or newspaper (*italicized*), the sponsor of the Web site, the date of publication, the medium consulted (*Web*), and the date of access.

Burt, Stephen. "Paper Trail: The True Legacy of Marianne Moore, Modernist Monument." *Slate*. Washingtonpost.Newsweek Interactive, 11 Nov. 2003. Web. 12 Nov. 2003.

Shea, Christopher. "Five Truths about Tuition." *New York Times*. New York Times, 9 Nov. 2003. Web. 11 Nov. 2003.

38. ONLINE EDITORIAL OR LETTER TO THE EDITOR Include the word *Editorial* or *Letter* after the author (if given) and title (if any). Then follow with the name of the journal, magazine, or newspaper; the sponsor of the Web site; the date of publication; the medium consulted (*Web*); and the date of access.

"The Funding Gap." Editorial. *Washington Post*. Washington Post, 5 Nov. 2003. Web. 9 Nov. 2003.

Moore, Paula. "Go Vegetarian." Letter. *New York Times*. New York Times, 25 Feb. 2008. Web. 6 Mar. 2008.

39. ONLINE REVIEW Cite an online review as you would a print review: give the reviewer's name and title of the review, if any; then add *Rev. of* and the title of the work being reviewed and the author, director, or other creator of the work. End with the name of the Web site, the sponsor of the site, the date of publication, the medium consulted (*Web*), and the date of access.

O'Hehir, Andrew. "The Nightmare in Iraq." Rev. of *Gunner Palace*, dir. Michael Tucker and Petra Epperlein. *Salon*. Salon Media Group, 4 Mar. 2005. Web. 24 Mar. 2005.

40. ONLINE BOOK Cite an online book as you would a print book (see models 6-26). After the print publication information (city, publisher,

SOURCE MAP: Citing articles from databases using MLA style

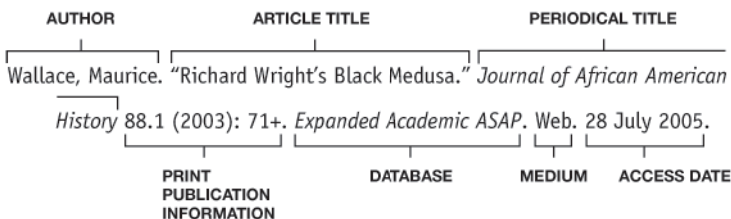
- ① *Author.* List the last name first.
- ② *Article title.* Enclose the title and any subtitle in quotation marks.
- ③ *Periodical title.* Italicize the periodical title. Exclude any initial *A*, *An*, or *The*.
- ④ *Print publication information.* For a journal, list the volume number and issue number (if any), separated by a period, followed by the year in parentheses. For a newspaper or magazine, give the date of publication, including the day (if given), month, and year, in that order. End with the inclusive page numbers.
- ⑤ *Name of database.* Give the name of the database, italicized.
- ⑥ *Medium consulted.* For an online database, use *Web*.
- ⑦ *Date of access.* Give the date you accessed the article (day, month, year), followed by a period.

For an article from a database, use the following format:

[Citation format for journal, magazine, or newspaper article—see models 27–30].

Name of database. Medium. Date accessed.

A citation for the article on p. 27 would look like this:




Article 1 - Microsoft Internet Explorer

File Edit View Favorites Tools Help

Back Forward Stop Home Search Favorites Media Print Mail

Address http://web2.infotrac.galegroup.com/tw/infomark/106/539/50958947w2?url=rc1_EAIM_0_A101173707&dyn=18&xan_1_0_A1 Go




INFOTRAC

- Help - Article
- Dictionary
- Title List
- Print
- E-mail or Retrieval
- Links
- View mark list

Back to ...

- Citations
- Search
- Gale Group Databases
- Library

 **Boston Public Library**
Expanded Academic ASAP

Article 1 of 1

☐ *The Journal of African American History*, Wntr 2003 v88 i1 p71(7)

Richard Wright's Black Medusa. Maurice Wallace.

Full Text: COPYRIGHT 2003 Association for the Study of Afro-American Life and History, Inc.

I'm honored to have been invited to participate in this brilliant event, and to have been thought of alongside such a great a company of teachers and scholars as those with whom I am sharing today's panels. As much as I have long adored Claudia Tate, I must admit that had I known who'd also speak this afternoon when I eagerly and rather adolescently accepted the invitation to Princeton (without so much as asking who else had been invited), another mind, that of an untried neophyte, might well have prevailed. I revere every one of this symposium's participants. Among my venerated colleagues today, I would like to single out, briefly, Professor Hazel Carby, the panelist I know best because I formerly held an

and year), give the title of the Web site or database in which the book appears; the medium (*Web*); and the date of access. If no print publication information appears, cite the book as you would a work from a Web site (model 43).

Euripides. *The Trojan Women*. Trans. Gilbert Murray. New York: Oxford UP, 1915.
Internet Sacred Text Archive. Web. 12 Oct. 2003.

Cite a part of an online book as you would a part of a print book (see models 10 and 14). Give the available print information, followed by the title of the Web site or database, the medium (*Web*), and the date of access.

Riis, Jacob. "The Genesis of the Gang." *The Battle with the Slum*. New York: Macmillan, 1902. *Bartleby.com: Great Books Online*. Web. 31 Mar. 2005.

41. ONLINE POEM Include the poet's name and the title of the poem, followed by the print publication information for the poem (if applicable). End with the title of the Web site or database in which the poem appears, the medium (*Web*), and the date of access.

Dickinson, Emily. "The Grass." *Poems: Emily Dickinson*. Boston: Roberts Brothers, 1891. *Humanities Text Initiative American Verse Project*. Web. 6 Jan. 2006.

If no print publication information is given, cite the poem as you would a work from a Web site (model 43).

Robinson, Edwin Arlington. "Richard Cory." *Poets.org*. Academy of American Poets, 1997-2009. Web. 10 April 2009.

42. ENTRY IN AN ONLINE REFERENCE WORK List the author of the entry, if known, or begin with the title of the entry in quotation marks. Follow with the name of the Web site, the sponsor of the site, the date of publication, the medium consulted (*Web*), and the date of access.

"Tour de France." *Encyclopaedia Britannica Online*. Encyclopaedia Britannica, 2006. Web. 21 May 2006.

43. WORK FROM A WEB SITE For basic information on citing a work from a Web site, see pp. 30–31. Include all of the following elements that are available: the author; the title of the document in quotation marks; the name of the Web site, italicized; the name of the publisher or spon-

sor (if none is available, use *N.p.*); the date of publication (if not available, use *n.d.*); the medium consulted (*Web*); and the date of access.

"Hands Off Public Broadcasting." *Media Matters for America*. Media Matters for America, 24 May 2005. Web. 31 May 2005.

Stauder, Ellen Keck. "Darkness Audible: Negative Capability and Mark Doty's 'Nocturne in Black and Gold.'" *Romantic Circles Praxis Series*. 2003. Web. 28 Sept. 2003.

44. ENTIRE WEB SITE Follow the guidelines for a specific work from the Web, beginning with the name of the author, editor, compiler, director, narrator, or translator, followed by the title of the Web site, italicized; the name of the sponsor or publisher (if none, use *N.p.*); the date of publication or last update; the medium of publication (*Web*); and the date of access.

Bernstein, Charles, Kenneth Goldsmith, Martin Spinelli, and Patrick Durgin, eds. *Electronic Poetry Corner*. SUNY Buffalo, 2003. Web. 26 Sept. 2006.

Weather.com. Weather Channel Interactive, 2006. Web. 13 Mar. 2006.

For a personal Web site, include the name of the person who created the site; the title, italicized, or (if there is no title) a description such as *Home page*, not italicized; the publisher or sponsor of the site (if none, use *N.p.*); the date of the last update; the medium of publication (*Web*); and the date of access.

Lunsford, Andrea A. Home page. Stanford U, 27 Mar. 2003. Web. 17 May 2006.

45. ACADEMIC COURSE OR DEPARTMENT WEB SITE For a course site, include the name of the instructor, the title of the course, the dates of the course, the department name, the institution, the medium consulted (*Web*), and the access information.

Creekmur, Corey K., and Philip Lutgendorf. *Topics in Asian Cinema: Popular Hindi Cinema*. Depts. of English, Cinema, and Comparative Literature. U of Iowa, Fall 2004. Web. 13 Mar. 2007.

For a department Web site, give the department name, a description such as *Home page*, the institution, the medium (*Web*), and the access information.

Dept. of English. Home page. Amherst Coll., n.d. Web. 5 Apr. 2006.

46. WEB LOG (BLOG) For an entire Web log, give the author's last name; the title of the Web log, italicized; the sponsor or publisher of the

SOURCE MAP: Citing works from Web sites using MLA style

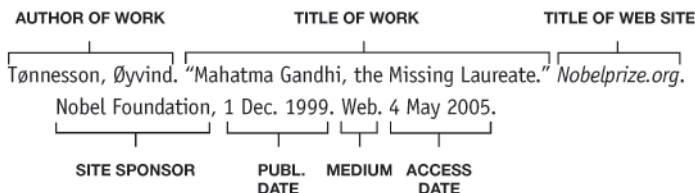
You may need to browse other parts of a site to find some of the following elements, and some sites may omit elements. Uncover as much information as you can.

- ① *Author of the work.* List the last name first, followed by a comma, the first name, and the middle initial (if given). End with a period. If no author is given, begin with the title.
- ② *Title of the work.* Enclose the title and any subtitle of the work in quotation marks.
- ③ *Title of the Web site.* Give the title of the entire Web site, italicized. Where there is no clear title, use *Home page* without italicizing it.
- ④ *Name of publisher or sponsoring organization.* Look for the sponsor's name at the bottom of the home page, near the copyright information. If no information is available, write *N.p.* and follow it with a comma.
- ⑤ *Date of publication or latest update.* Give the most recent date, followed by a period. If no date is available, use *n.d.*
- ⑥ *Medium consulted.* Use *Web* and follow it with a period.
- ⑦ *Date of access.* Give the date you accessed the work. End with a period.

For a work from a Web site, use the following format:

Last name, First name. "Title of work." *Title of Web site.* Publisher or sponsoring organization, date. Medium. Access date.

A citation for the work on p. 31 would look like this:



1 by Øyvind Tønnesson



Mahatma Gandhi, the Missing Laureate

by Øyvind Tønnesson
Nobelprize.org Peace Edition, 1999-2009
1 December 1999



Mahatma Gandhi (1869-1948) has become the strongest symbol of non-violence in the 20th century. It is widely held – in retrospect – that the Indian national leader should have been the very man to be selected for the Nobel Peace Prize. He was non-violent several times, but was never awarded the prize. Why?

These questions have been asked frequently: Was the horizon of the Norwegian Nobel Committee too narrow? Were the committee members unable to appreciate the struggle for freedom among non-European peoples? Or were the Norwegian committee members perhaps afraid to make a prize award which might be detrimental to the relationship between their own country and Great Britain?



When still alive, Mahatma Gandhi had many admirers, both in India and abroad. But his martyrdom in 1948 made him an even greater symbol of peace. Twenty-nine years later, he was commemorated on the distinctive United Kingdom postage

1999 Nobel Prize
writing in his
country to his
colleagues of
Gandhi.

Later, there
another day
"to continue
Bernadotte, who
was murdered in September 1948. Today, this can be ruled out.
Bernadotte had not been nominated in 1948. Thus it seems reasonable to assume that
Gandhi would have been invited to Oslo to receive the Nobel Peace Prize had he been
alive one more year.

Why Was Gandhi Never Awarded the Nobel Peace Prize?

Up to 1969, the Nobel Peace Prize was awarded almost exclusively to Europeans and Americans. In retrospect, the horizon of the Norwegian Nobel Committee may seem too narrow. Gandhi was very different from earlier Laureates. He was not only politician and proponent of international law, but primarily a humanitarian relief worker and not an organizer of international peace congresses. He would have belonged to a new breed of Laureates.

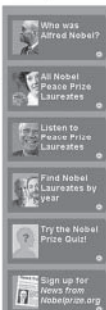
There is no text in the archives that the Norwegian Nobel Committee ever took into consideration the possibility of an adverse British reaction to an award to Gandhi. Thus it seems that the hypothesis that the Committee's omission of Gandhi was due to its members' not wanting to provoke British authorities, may be rejected.

In 1947 the conflict between India and Pakistan and Gandhi's prayer-meeting statement, which made people wonder whether he was about to abandon his consistent pacifism, seems to have been the primary reason why he was not selected by the committee's majority. Unlike the situation today, there was no tradition for the Norwegian Nobel Committee to try to use the Peace Prize as a stimulus for peaceful settlement of regional conflicts.

During the last months of his life, Gandhi worked hard to end the violence between Hindus and Muslims which followed the partition of India. We know little about the Norwegian Nobel Committee's discussions on Gandhi's candidature in 1948 – other than the above quoted entry of November 18 in Gunnar Jørgen's diary – but it seems clear that they seriously considered a posthumous award. When the committee, for formal reasons, ended up not making such an award, they decided to reserve the prize, and then, one year later, not to spend the prize money for 1948 at all. What many thought should have been Mahatma Gandhi's place on the list of Laureates was silently but respectfully left open.

Printer Friendly
Comments & Questions
Full a Page

The Nobel Peace Prize
All Nobel Peace Prize Laureates
Articles
Nobel Prize Medal
Nobel Prize amount
Video Interviews
Video Nobel Lectures



4
The Official Web site of
the Nobel Foundation

Web log (if there is none, use *N.p.*); the date of the most recent update; the medium (*Web*); and the date of access.

Atrios. *Eschaton*. N.p., 27 June 2006. Web. 27 June 2006.

For a post or comment on a Web log, follow the guidelines for a short work from a Web site: give the author's name; the title of the post or comment, in quotation marks (if there is no title, use the description *Web log post* or *Web log comment*, not italicized); the title of the Web log, italicized; the sponsor of the Web log (if there is none, use *N.p.*); the date of the most recent update; the medium (*Web*); and the date of access.

Parker, Randall. "Growth Rate for Electric Hybrid Vehicle Market Debated." *FuturePundit*. N.p., 20 May 2005. Web. 24 May 2005.

47. ENTRY IN A WIKI Because wiki content is collectively edited, do not include an author. Include the title of the entry; the name of the wiki, italicized; the sponsor or publisher of the wiki (use *N.p.* if there is no sponsor); the date of the latest update; the medium (*Web*); and the date of access. Check with your instructor before using a wiki as a source. (The MLA does not provide guidelines on citing wikis; this model is based on the MLA's guidelines on citing short works from Web sites.)

"Fédération Internationale de Football Association." *Wikipedia*. Wikimedia Foundation, 27 June 2008. Web. 27 June 2008.

48. POSTING TO A DISCUSSION GROUP Begin with the author's name and the title of the posting in quotation marks or, if the posting has no title, use *Online posting* (not italicized or in quotation marks). Follow with the name of the Web site, the sponsor or publisher of the site (use *N.p.* if there is no sponsor), the date of publication, the medium (*Web*), and the date of access.

Daly, Catherine. "Poetry Slams." *Poetics Discussion List*. SUNY Buffalo, 29 Aug. 2003. Web. 1 Oct. 2003.

49. EMAIL Include the writer's name; the subject line, in quotation marks; *Message to* (not italicized or in quotation marks) followed by the recipient's name; the date of the message; and the medium of delivery (*E-mail*). (MLA style hyphenates *e-mail*.)

Harris, Jay. "Thoughts on Impromptu Stage Productions." Message to the author. 16 July 2006. E-mail.

50. SOFTWARE OR VIDEO GAME Include the title, italicized; the version number (if given); publication information; and medium.

The Sims 2. Redwood City: Electronic Arts, 2004. CD-ROM.

51. CD-ROM

Ashenfelter, Orley, and Kathryn Graddy. "Auctions and the Price of Art." *Journal of American Economic Literature* 41.3 (2003): 763-87. CD-ROM. Nashville: Amer. Economic Assn. Sept. 2003.

Cambridge Advanced Learner's Dictionary. Cambridge: Cambridge UP, 2003. CD-ROM.

E Multimedia sources (including online versions)

52. FILM, VIDEO, OR DVD If you cite a particular person's work, start with that name. If not, start with the title; then name the director, distributor, the year of release, and the medium. Other contributors, such as writers or performers, may follow the director. If you cite a DVD or video instead of a theatrical release, include the original film release date and the label *DVD* or *Videocassette*. For material found on a Web site, give the name of the site or database, italicized; the medium (*Web*); and the access date.

Jenkins, Tamara, dir. *The Savages*. Perf. Laura Linney and Philip Seymour Hoffman. 2007. Fox Searchlight. Web. 4 Mar. 2008.

Spirited Away. Dir. Hiya Miyazaki. 2001. Walt Disney Video, 2003. DVD.

There Will Be Blood. Dir. Paul Thomas Anderson. Perf. Daniel Day-Lewis. Paramount Vantage/Miramax, 2007. Film.

53. TELEVISION OR RADIO PROGRAM In general, begin with the title of the program, italicized. Then list important contributors (narrator, writer, director, actors); the network; the local station and city, if any; the broadcast date; and the medium (*Television*, *Radio*). To cite a particular person's work, begin with that name. To cite a particular episode from a series, begin with the episode title, in quotation marks.

The American Experience: Buffalo Bill. Writ., Dir., Prod. Rob Rapley. PBS. Thirteen/WNET, New York. 25 Feb. 2008. Television.

"The Fleishy Part of the Thigh." *The Sopranos*. Writ. Diane Frolov and Andrew Schneider. Dir. Alan Taylor. HBO. 2 Apr. 2006. Television.

Komando, Kim. "E-mail Hacking and the Law." *WCBS Newsradio 880*. CBS Radio Stations, New York, 28 Oct. 2003. Web. 11 Nov. 2003.

54. BROADCAST INTERVIEW List the person interviewed and then the title, if any. If the interview has no title, use the label *Interview* and name the interviewer, if relevant. Then identify the source. To cite a

Citing sources without models in MLA style

The MLA currently provides no guidelines or models for citing newer kinds of electronic sources. To cite a source for which you cannot find a model, collect as much information as you can find—about the creator, title, sponsor, date of posting or latest update, and the date you accessed the site—with the goal of helping your readers find the source for themselves, if possible. Then look at the models in this section to see which one most closely matches the type of source you are using. For example, a YouTube video might resemble a Web log posting (model 46), a film (model 52), a television show (model 53), a broadcast interview (model 54), or a speech (model 58).

Before citing an electronic source for which you have no model in an academic writing project, ask your instructor for help.

broadcast interview, end with information about the program, the date(s) the interview took place, and the medium.

Revin, Andrew. Interview by Terry Gross. *Fresh Air*. Natl. Public Radio. WNYC, New York. 14 June 2006. Radio.

NOTE: If you listened to an archived version online, after the site's sponsor (if known), add the date of the interview, the medium (*Web*), and the access date. For a podcast interview, see model 60.

Revin, Andrew. Interview with Terry Gross. *Fresh Air*. Natl. Public Radio. 14 June 2006. Web. 12 Jan. 2008.

55. UNPUBLISHED OR PERSONAL INTERVIEW List the person interviewed; the label *Telephone interview*, *Personal interview*, or *E-mail interview*; and the date the interview took place.

Freedman, Sasha. Personal interview. 10 Nov. 2006.

56. SOUND RECORDING List the name of the person or group you wish to emphasize (such as the composer, conductor, or band); the title of the recording or composition; the artist, if appropriate; the manufacturer; and the year of issue. Give the medium (such as *MP3 file*, *CD*, or *LP*) at the end. If you are citing a particular song or selection, include its title, in quotation marks, before the title of the recording.

Bach, Johann Sebastian. *Bach: Violin Concertos*. Perf. Itzhak Perlman and Pinchas Zukerman. English Chamber Orchestra. EMI, 2002. CD.

Sonic Youth. "Incinerate." *Rather Ripped*. Geffen, 2006. MP3 file.

NOTE: If you are citing instrumental music that is identified only by form, number, and key, do not italicize or enclose it in quotation marks.

Grieg, Edvard. Concerto in A minor, op. 16. Cond. Eugene Ormandy. Philadelphia Orch. RCA, 1989. LP.

57. MUSICAL COMPOSITION When you are not citing a specific published version, first give the composer's name, followed by the title.

Mozart, Wolfgang Amadeus. *Don Giovanni*, K527.

Mozart, Wolfgang Amadeus. Symphony no. 41 in C major, K551.

NOTE: Cite a published score as you would a book. If you include the date the composition was written, do so immediately after the title.

Schoenberg, Arnold. *Chamber Symphony No. 1 for 15 Solo Instruments*, Op. 9. 1906. New York: Dover, 2002. Print.

58. LECTURE OR SPEECH List the speaker; title, in quotation marks; sponsoring institution or group; place; and date. If the speech is untitled, use a label such as *Lecture*.

Eugenides, Jeffrey. Portland Arts and Lectures. Arlene Schnitzer Concert Hall, Portland, OR. 30 Sept. 2003. Lecture.

NOTE: If you watched an archived version online, after the site's sponsor (if known), add the date of the lecture or speech, the medium (*Web*), and the access date.

Colbert, Stephen. Speech at the White House Correspondents' Association Dinner. *YouTube*. YouTube, 29 Apr. 2006. Web. 20 May 2008.

59. LIVE PERFORMANCE List the title, italicized; appropriate names (such as writer or performer); place; and date. To cite a particular person's work, begin the entry with that name. End with the medium (*Performance*).

Anything Goes. By Cole Porter. Perf. Klea Blackhurst. Shubert Theater, New Haven. 7 Oct. 2003. Performance.

60. PODCAST Include all of the following that are relevant and available: the speaker, the title of the podcast, the title of the program, the host or performers, the title of the site, the date of posting, the site's sponsor, and the medium (*MP3 file*). Then add the date of access. (Because the MLA currently provides no guidelines for documenting a podcast, this model is based on MLA guidelines for a short work from a Web site.)

"Seven Arrested in U.S. Terror Raid." *Morning Report*. Host Krishnan Guru-Murthy. 4 Radio. Channel 4 News, 23 June 2006. MP3 file. 15 Apr. 2009.

61. WORK OF ART OR PHOTOGRAPH List the artist or photographer; the work's title, italicized; the date of composition (if unknown, use *n.d.*); and the medium of composition (*Oil on canvas*, *Bronze*). Then cite the name of the museum or other location and the city. To cite a reproduction in a book, add the publication information. To cite artwork found online, omit the medium of composition and after the location add the title of the database or Web site, italicized; the medium consulted (*Web*); and the date of access.

Chagall, Marc. *The Poet with the Birds*. 1911. Minneapolis Inst. of Arts. *artsmia.org*. Web. 6 Oct. 2003.

General William Palmer in Old Age. 1810. Oil on canvas. National Army Museum, London. *White Mughals: Love and Betrayal in Eighteenth-Century India*. William Dalrymple. New York: Penguin, 2002. 270. Print.

Kahlo, Frida. *Self-Portrait with Cropped Hair*. 1940. Oil on canvas. Museum of Mod. Art, New York.

62. MAP OR CHART Cite a map or chart as you would a book or a short work within a longer work and include the word *Map* or *Chart* after the title. Add the medium of publication. For an online source, end with the date of access.

"Australia." Map. *Perry-Castaneda Library Map Collection*. U of Texas, 1999. Web. 4 Nov. 2003.

California. Map. Chicago: Rand, 2002. Print.

"Wichita, KS." Map. *Google Maps*. Google, 8 Apr. 2008. Web. 8 Apr. 2008.

63. CARTOON OR COMIC STRIP List the artist's name; the title (if any) of the cartoon or comic strip, in quotation marks; the label *Cartoon* or *Comic strip*; and the usual publication information for a print periodical (see models 27–30) or a work from a Web site (model 43).

Johnston, Lynn. "For Better or Worse." Comic strip. *FBoFW.com*. Lynn Johnston Publications, 30 June 2006. Web. 20 July 2006.

Lewis, Eric. "The Unpublished Freud." Cartoon. *New Yorker* 11 Mar. 2002: 80. Print.

64. ADVERTISEMENT Include the label *Advertisement* after the name of the item or organization being advertised.

Microsoft. Advertisement. *Harper's* Oct. 2003: 2-3. Print.

Microsoft. Advertisement. *New York Times*. New York Times, 11 Nov. 2003. Web. 11 Nov. 2003.

F Other sources (including online versions)

If an online version is not shown here, use the appropriate model for the source and then end with the medium and the date of access.

65. REPORT OR PAMPHLET Cite a report or pamphlet by following the guidelines for a print or an online book.

Allen, Katherine, and Lee Rainie. *Parents Online*. Washington: Pew Internet and Amer. Life Project, 2002. Print.

Environmental Working Group. *Dead in the Water*. Washington: Environmental Working Group, 2006. Web. 24 Apr. 2006.

66. GOVERNMENT PUBLICATION Begin with the author, if identified. Otherwise, start with the name of the government, followed by the agency and any subdivision. Use abbreviations if they can be readily understood. Then give the title, italicized. For congressional documents, cite the number, session, and house of Congress (using *S* for Senate and *HR* for House of Representatives); the type (*Bill*, *Report*, *Resolution*, *Document*) in abbreviated form; and the number of the material. If you cite the *Congressional Record*, give only the date and page number(s). For print sources, end with the publication information (place, publisher, date) and the medium (*Print*). For online sources, follow the models for a work from a Web site (model 43) or an entire Web site (model 44).

Gregg, Judd. *Report to Accompany the Genetic Information Act of 2003*. US 108th Cong., 1st sess. S. Rept. 108-22. Washington: GPO, 2003. Print.

Kinsella, Kevin, and Victoria Velkoff. *An Aging World: 2001*. US Bureau of the Census. Washington: GPO, 2001. Print.

United States. Environmental Protection Agency. Office of Emergency and Remedial Response. *This Is Superfund*. Environmental Protection Agency, Jan. 2000. Web. 16 Aug. 2002.

67. PUBLISHED PROCEEDINGS OF A CONFERENCE Cite proceedings as you would a book. If the title doesn't include enough information about the conference, add necessary information after the title.

Cleary, John, and Gary Gurtler, eds. *Proceedings of the Boston Area Colloquium in Ancient Philosophy 2002*. Boston: Brill Academic, 2003. Print.

68. UNPUBLISHED DISSERTATION OR THESIS Enclose the title in quotation marks. Add the label *Diss.*, the school, the year the work was accepted, and the medium of the dissertation. If you are citing a thesis, use a label such as *MA thesis* (or whatever is appropriate) instead of *Diss.*

LeCourt, Donna. "The Self in Motion: The Status of the (Student) Subject in Composition Studies." *Diss.* Ohio State U, 1993. Print.

69. PUBLISHED DISSERTATION Cite a published dissertation as a book, adding the identification *Diss.* and the university.

Onley, James. *The Arabian Frontier of the British Raj: Merchants, Rulers, and the British in the Nineteenth-Century Gulf*. *Diss.* U of Oxford, 2001. Oxford: Oxford UP, 2007. Print.

70. DISSERTATION ABSTRACT To cite the abstract of a dissertation using *Dissertation Abstracts International (DAI)*, include the *DAI* volume and issue number, year (in parentheses), page number, and medium.

Huang-Tiller, Gillian C. "The Power of the Meta-Genre: Cultural, Sexual, and Racial Politics of the American Modernist Sonnet." *Diss.* U of Notre Dame, 2000. *DAI* 61.4 (2000): 1401. Print.

71. PUBLISHED INTERVIEW List the person interviewed and then the title of the interview. If the interview has no title, use the label *Interview* and name the interviewer, if relevant. Then identify the source.

Ebert, Roger. Interview by Matthew Rothschild. *Progressive*. Progressive Magazine, Aug. 2003. Web. 5 Oct. 2003.

Taylor, Max. "Max Taylor on Winning." *Time* 13 Nov. 2000: 66. Print.

72. UNPUBLISHED LETTER Cite a published letter as a work in an anthology (see model 10). If the letter is unpublished, follow this form, ending with the form of the material:

Anzaldúa, Gloria. Letter to the author. 10 Sept. 2002. MS.

73. MANUSCRIPT OR OTHER UNPUBLISHED WORK Begin with the author's name and the title or, if there is no title, a description of the material. Then note the form of the material (such as *MS* for *manuscript* or *TS* for *typescript*) and any identifying numbers assigned to it. End by giving the name and location of the library or research institution housing the material, if applicable.

Woolf, Virginia. "The Searchlight." TS Ser. III, Box 4, Item 184. Papers of Virginia Woolf, 1902-1956. Smith Coll., Northampton.

74. LEGAL SOURCE To cite a legal case, give the name of the case, the number of the case (using the abbreviation *No.*), the name of the court, the date of the decision, and the medium.

Eldred v. Ashcroft. No. 01-618. Supreme Ct. of the US. 15 Jan. 2003. Print.

To cite an act, give the name of the act followed by its Public Law (*Pub. L.*) number, its Statutes at Large (*Stat.*) cataloging number, the date the act was enacted, and the medium.

Museum and Library Services Act of 2003. Pub. L. 108-81. 117 Stat. 991. 25 Sept. 2003. Print.

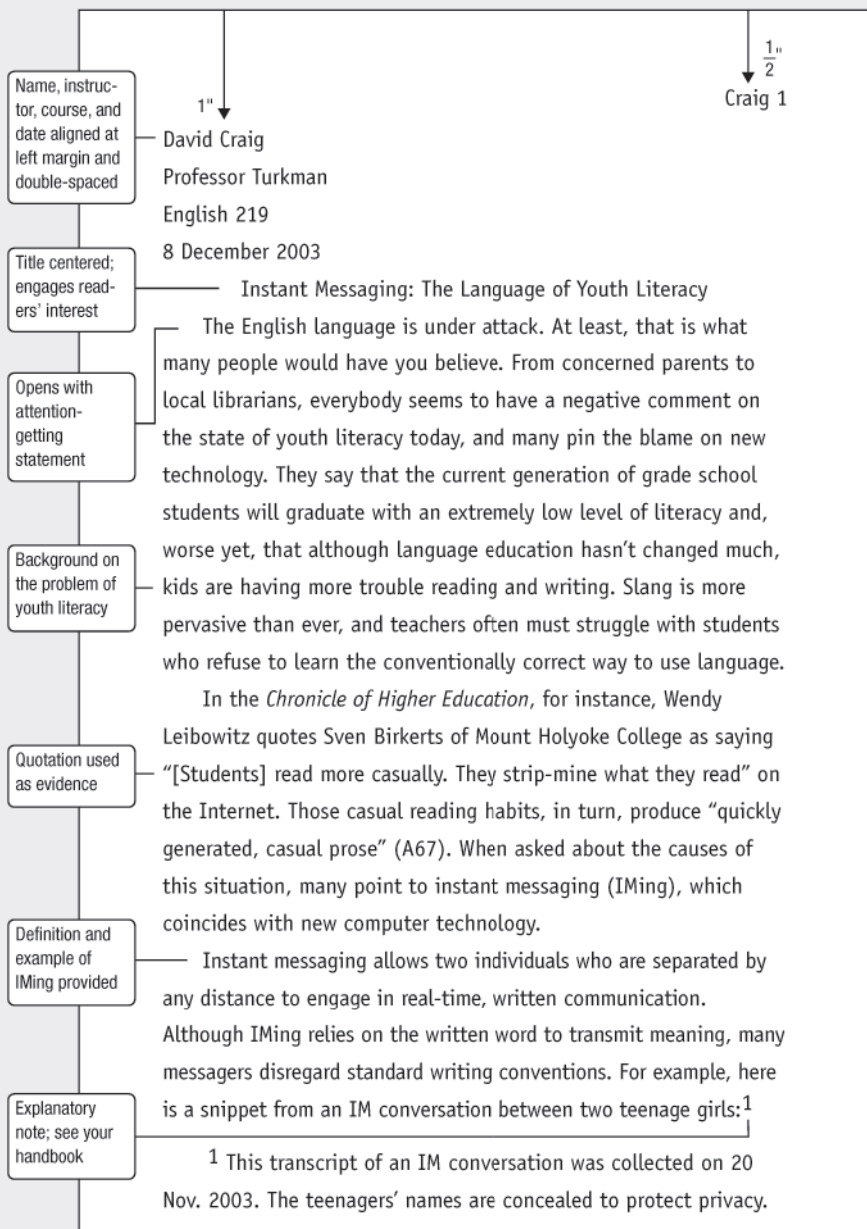
5 A student research essay, MLA style

David Craig's essay appears on the following pages. It follows the MLA guidelines described in this booklet. Note that the essay has been reproduced in a narrow format to allow for annotation.

Student Writer



David Craig



Craig 2

Last name and
page number in
upper right-
hand corner

Teen One: sorry im talkinto like 10 ppl at a time

Teen Two: u izzyful person

Teen Two: kwel

Teen One: hey i g2g

As this brief conversation shows, participants must use words to communicate via IMing, but their words do not have to be in standard English.

Instant messaging, according to many, threatens youth literacy because it creates and compounds undesirable reading and writing habits and discourages students from learning standard literacy skills. Passionate or not, however, the critics' arguments don't hold up. In fact, instant messaging seems to be a beneficial force in the development of youth literacy because it promotes regular contact with words, the use of a written medium for communication, and the development of an alternative form of literacy. Perhaps most important, IMing can actually help students learn conventional English. Before turning to the pros and cons of IMing, however, I wish to look more closely at two background issues: the current state of literacy and the prevalence of IMing.

Regardless of one's views on IMing, the issue of youth literacy does demand attention because standardized test scores for language assessments, such as the verbal section of the College Board's SAT, have declined in recent years. This trend is illustrated in a chart distributed by the College Board as part of its 2002 analysis of aggregate SAT data (see Fig. 1).

The trend lines, which I added to the original chart, illustrate a significant pattern that may lead to the conclusion that youth literacy is on the decline. These lines display the seven-year paths

Overview of the
criticism of
IMing

Explicit thesis
stated

Writer considers
argument that
youth literacy is
in decline

Figure explained
in text and cited
in parenthetical
reference

Craig 3

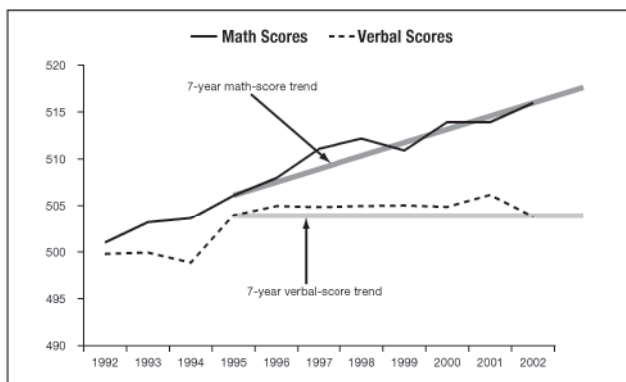


Figure labeled, titled, and credited to source; inserted at appropriate point in text

Fig. 1. Comparison of SAT math and verbal scores (1992-2002). Trend lines added. Source: Kristin Carnahan and Chiara Coletti, *Ten-Year Trend in SAT Scores Indicates Increased Emphasis on Math Is Yielding Results: Reading and Writing Are Causes for Concern*. New York: College Board, 2002; print; 9.

Discussion of Figure 1

(from 1995 to 2002) of math and verbal scores, respectively. Within this time period, the average SAT math score jumped more than ten points. The average verbal score, however, actually dropped a few points--and appears to be headed toward a further decline in the future. Corroborating this evidence is a report from the United States Department of Education's National Center for Education Statistics. According to this agency's study, the percentage of twelfth graders whose writing ability was "at or above the basic level" of performance dropped from 78 to 74 percent between 1998 and 2002 (Persky, Daane, and Jin 21).

Government source cited for statistical evidence

Craig 4

Writer acknowledges part of critics' argument; transition to next point

Based on the preceding statistics, parents and educators appear to be right about the decline in youth literacy. And this trend is occurring while IM usage is on the rise. According to the Pew Internet and American Life Project, 54 percent of American youths aged twelve to seventeen have used IMing (qtd. in Lenhart and Lewis 20). This figure translates to a pool of some thirteen million young instant messagers. Of this group, Pew reports, half send instant messages every time they go online, with 46 percent spending between thirty and sixty minutes messaging and another 21 percent spending more than an hour. The most conservative estimate indicates that American youths spend, at a minimum, nearly three million hours per day on IMing. What's more, they seem to be using a new vocabulary, and this is one of the things that bothers critics. In order to have an effect on youth literacy, however, this new vocabulary must actually exist, so I set out to determine if it did.

Statistical evidence cited

In the interest of establishing the existence of IM language, I analyzed 11,341 lines of text from IM conversations between youths in my target demographic: US residents aged twelve to seventeen. Young messagers voluntarily sent me chat logs, but they were unaware of the exact nature of my research. Once all of the logs had been gathered, I went through them, recording the number of times IM language was used in place of conventional words and phrases. Then I generated graphs to display how often these replacements were used.

Writer's field research introduced

During the course of my study, I identified four types of IM language: phonetic replacements, acronyms, abbreviations, and inanities. An example of phonetic replacement is using *ur* for *you are*.

Craig 5

Findings of
field research
presented

Another popular type of IM language is the acronym; for a majority of the people in my study, the most common acronym was *lol*, a construction that means *laughing out loud*. Abbreviations are also common in IMing, but I discovered that typical IM abbreviations, such as *etc.*, are not new to the English language. Finally, I found a class of words that I call “inainties.” These words include completely new words or expressions, combinations of several slang categories, or simply nonsensical variations of other words. My favorite from this category is *lolz*, an inanity that translates directly to *lol* yet includes a terminating *z* for no obvious reason.

Figure
introduced and
explained

In the chat transcripts that I analyzed, the best display of typical IM lingo came from the conversations between two thirteen-year-old Texan girls, who are avid IM users. Figure 2 is a graph showing how often they used certain phonetic replacements and abbreviations. On the y-axis, frequency of replacement is plotted, a calculation that compares the number of times a word or phrase is used in IM language with the total number of times that it is

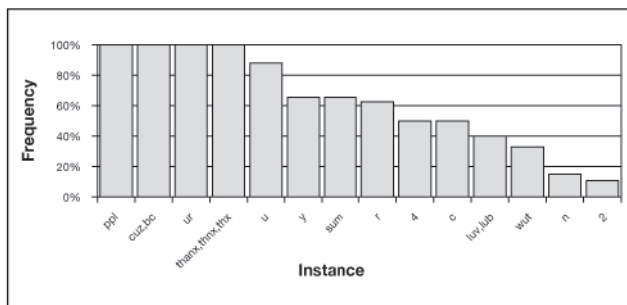
Figure labeled
and titled

Fig. 2. Usage of phonetic replacements and abbreviations in IMing.

Craig 6

communicated in any form. On the x-axis, specific IM words and phrases are listed.

My research shows that the Texan girls use the first ten phonetic replacements or abbreviations at least 50 percent of the time in their normal IM writing. For example, every time one of them writes *see*, there is a parallel time when *c* is used in its place. In light of this finding, it appears that the popular IM culture contains at least some elements of its own language. It also seems that much of this language is new: no formal dictionary yet identifies the most common IM words and phrases. Only in the heyday of the telegraph or on the rolls of a stenographer would you find a similar situation, but these “languages” were never a popular medium of youth communication. Instant messaging, however, is very popular among young people and continues to generate attention and debate in academic circles.

My research shows that messaging is certainly widespread, and it does seem to have its own particular vocabulary, yet these two factors alone do not mean it has a damaging influence on youth literacy. As noted earlier, however, some people claim that the new technology is a threat to the English language, as revealed in the following passage:

Abbreviations commonly used in online instant messages are creeping into formal essays that students write for credit, said Debbie Frost, who teaches language arts and social studies to sixth-graders. . . . “You would be shocked at the writing I see. It’s pretty scary. I don’t get cohesive thoughts, I don’t get sentences, they don’t capitalize, and they have a lot of misspellings and bad grammar,” she

Discussion of findings presented in Figure 2

Writer returns to opposition argument

Signal verb introduces quotation

Block quotation; quotation within a quotation

Craig 7

Parenthetical
reference uses
brief title—
author
unknown

said. “With all those glaring mistakes, it’s hard to see the content.” (“Young Messagers”)

Echoing Frost’s concerns is Melanie Weaver, a professor at Alvernia College, who taught a tenth-grade English class as an intern. In an interview with the *New York Times*, she said, “[When t]hey would be trying to make a point in a paper, they would put a smiley face in the end [:)]. . . . If they were presenting an argument and they needed to present an opposite view, they would put a frown [:(]” (qtd. in Lee).

Transition to
support of the-
sis and refuta-
tion of critics

The critics of instant messaging are numerous. But if we look to the field of linguistics, a central concept--metalinguistics--challenges these criticisms and leads to a more reasonable conclusion--that IMing has no negative impact on a student’s development of or proficiency with traditional literacy.

Scholars of metalinguistics offer support for the claim that IMing is not damaging to those who use it. As noted earlier, one of the most prominent components of IM language is phonetic replacement, in which a word such as *everyone* becomes *every1*. This type of wordplay has a special importance in the development of an advanced literacy, and for good reason. According to David Crystal, an internationally recognized scholar of linguistics at the University of Wales, as young children develop and learn how words string together to express ideas, they go through many phases of language play. The singsong rhymes and nonsensical chants of preschoolers are vital to their learning language, and a healthy appetite for such wordplay leads to a better command of language later in life (182).

Linguistic
authority cited
in support of
thesis

Evidence to
support con-
nection between
wordplay and
advanced
literacy

As justification for his view of the connection between language play and advanced literacy, Crystal presents an argument

Craig 8

for metalinguistic awareness. According to Crystal, *metalinguistics* refers to the ability to “step back” and use words to analyze how language works. “If we are good at stepping back,” he says, “at thinking in a more abstract way about what we hear and what we say, then we are more likely to be good at acquiring those skills which depend on just such a stepping back in order to be successful--and this means, chiefly, reading and writing. . . . [T]he greater our ability to play with language, . . . the more advanced will be our command of language as a whole” (181).

Ellipses indicate omissions in quotation

If we accept the findings of linguists such as Crystal that metalinguistic awareness leads to increased literacy, then it seems reasonable to argue that the phonetic language of IMing can also lead to increased metalinguistic awareness and, therefore, increases in overall literacy. As instant messagers develop proficiency with a variety of phonetic replacements and other types of IM words, they should increase their subconscious knowledge of metalinguistics.

Writer links Crystal's views to thesis about IMing

Metalinguistics also involves our ability to write in a variety of distinct styles and tones. Yet in the debate over instant messaging and literacy, many critics assume that *either* IMing *or* academic literacy will eventually win out in a person and that the two modes cannot exist side by side. This assumption is, however, false. Human beings ordinarily develop a large range of language abilities, from the formal to the relaxed and from the mainstream to the subcultural. Mark Twain, for example, had an understanding of local speech that he employed when writing dialogue for *Huckleberry Finn*. Yet few people would argue that Twain's knowledge of this form of English had a negative impact on his ability to write in standard English.

Another refutation of critics' assumptions

Example from well-known work of literature used as support

Craig 9

However, just as Mark Twain used dialects carefully in dialogue, writers must pay careful attention to the kind of language they use in any setting. The owner of the language Web site *The Discouraging Word*, who is an anonymous English literature graduate student at the University of Chicago, backs up this idea in an e-mail to me:

Email correspondence cited in support of claim

What is necessary, we feel, is that students learn how to shift between different styles of writing--that, in other words, the abbreviations and shortcuts of IM should be used online . . . but that they should not be used in an essay submitted to a teacher. . . . IM might even be considered . . . a different way of reading and writing, one that requires specific and unique skills shared by certain communities.

The analytical ability that is necessary for writers to choose an appropriate tone and style in their writing is, of course, metalinguistic in nature because it involves the comparison of two or more language systems. Thus, youths who grasp multiple languages will have a greater natural understanding of metalinguistics. More specifically, young people who possess both IM and traditional skills stand to be better off than their peers who have been trained only in traditional or conventional systems. Far from being hurt by their online pastime, instant messagers can be aided in standard writing by their experience with IM language.

Writer synthesizes evidence for claim

Transition to writer's final point

The fact remains, however, that youth literacy seems to be declining. What, if not IMing, is the main cause of this phenomenon? According to the College Board, which collects data on several questions from its test takers, enrollment in English

Craig 10

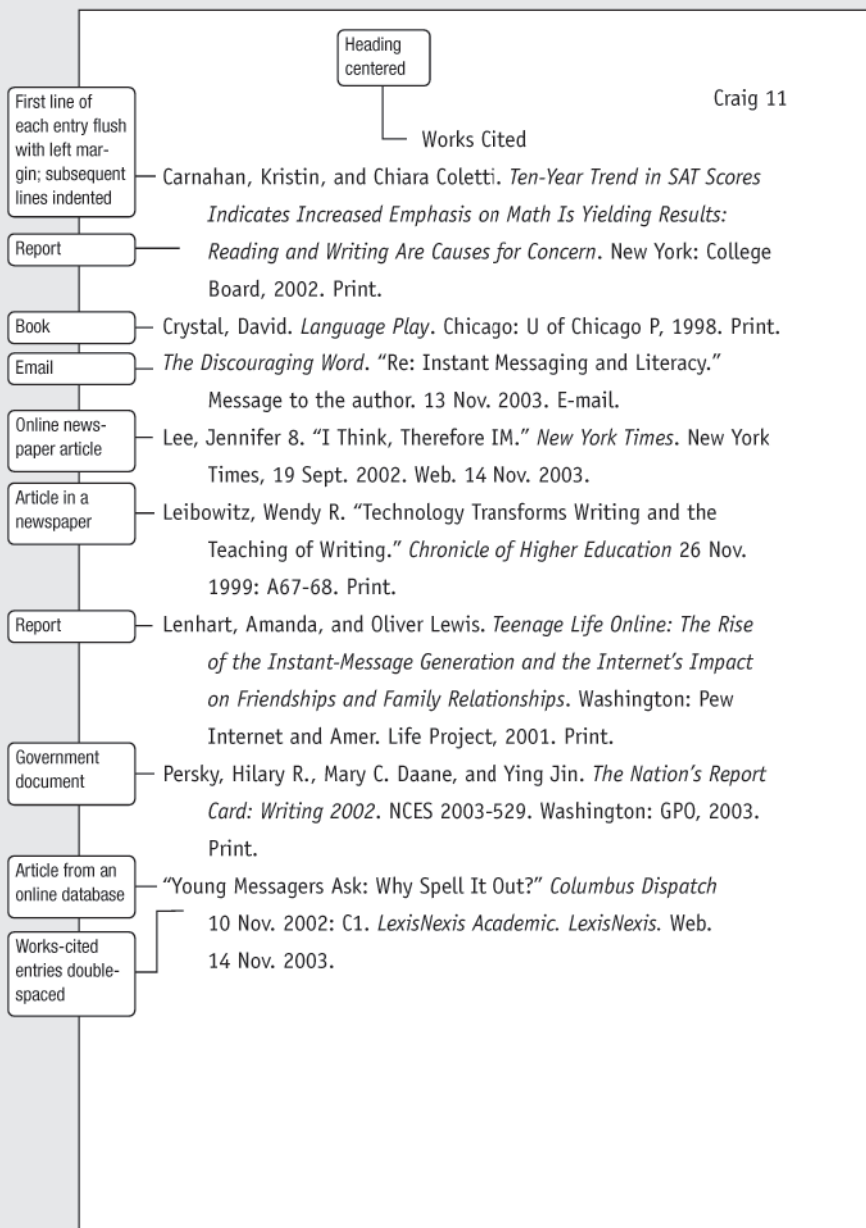
composition and grammar classes has decreased in the last decade by 14 percent (Carnahan and Coletti 11). The possibility of instant messaging causing a decline in literacy seems inadequate when statistics on English education for US youths provide other evidence of the possible causes. Simply put, schools in the United States are not teaching English as much as they used to. Rather than blaming IMing alone for the decline in literacy and test scores, we must also look toward our schools' lack of focus on the teaching of standard English skills.

Alternate explanation for decline in literacy

I found that the use of instant messaging poses virtually no threat to the development or maintenance of formal language skills among American youths aged twelve to seventeen. Diverse language skills tend to increase a person's metalinguistic awareness and, thereby, his or her ability to use language effectively to achieve a desired purpose in a particular situation. The current decline in youth literacy is not due to the rise of instant messaging. Rather, fewer young students seem to be receiving an adequate education in the use of conventional English. Unfortunately, it may always be fashionable to blame new tools for old problems, but in the case of instant messaging, that blame is not warranted. Although IMing may expose literacy problems, it does not create them.

Transition to conclusion

Concluding paragraph sums up argument and reiterates thesis



This booklet is available free of charge with the following titles by Andrea A. Lunsford:

The St. Martin's Handbook, Sixth Edition

The Everyday Writer, Fourth Edition

The Everyday Writer with Exercises, Fourth Edition

EasyWriter, Third Edition

The contents of this booklet can be downloaded for free at each book's companion Web site and at bedfordstmartins.com/lunsford.

BEDFORD/ST. MARTIN'S
bedfordstmartins.com

ISBN-13: 978-0-312-59461-9
ISBN-10: 0-312-59461-5

